University of Toronto
Faculty of Music

ANTON KUERTI

piano

THURSDAY, FEBRUARY 19, 1976 AT 8:30 P.M.

WALTER HALL, EDWARD JOHNSON BUILDING

Program

Sonata in C minor, op 13 ("Pathétique") Beeth
Grave; Allegro di molto e con brio
Adagio cantabile
Rondo: Allegro

Sonata in B minor Li
Lento assai; Allegro energico

Intermission

Impromptu no.3 in A flat major, op 34 Fa

Barcarolle no.6 in E flat major, op 70 Fa

Six Arrows (1973) Kue
No.2 Romance
No.3 Capriccio
No.5 Canon

Anton Kuerti began composing at an early age, and by the time he was 16 years old had already studied with a number of distinguished teachers, including Arthur Shepherd and Henry Cowell, and had already composed several works. While building his repertoire and career as a pianist, he stopped composing for a number of years, but since 1970 has been devoting some of his time to composing once again. During this time, he has composed a string quartet, a violin sonata, a symphony, a poem for cello and piano, and several piano works.

The idiom is a fairly conservative contemporary one, marked by melodic material which is more or less tonal used in combination with dissonant harmonic material. This music is far closer to early Schoenberg or to conservative composers like Benjamin Britten or Shostakovich than to today's avante-gard. In the composer's own words, "I have made no conscious attempt to advance the frontiers of music with new ways of producing sounds or other devices, which are so fashionable today yet more often than not do little more than divert attention from the form and content of the music. I see no

son why my music must be so much more 'advanced' than the music of posers who have lived in my lifetime - let us say Strauss, Hinde- h, Ernst Bloch or Vaughan Williams. I think the development ogress?) of music has been too self-consciously rapid during our tury, and that there is still much room for highly personal and lividual musical statements to be made in the enormous gap between music of the above-mentioned composers and the music of Boulez, eti etc".

Arrows was composed in the period of a week in 1973. It is a suite contrasting pieces, each of which is short and seeks to go as ectly as possible to its target, hence the name Arrows.

Romance seeks to evoke some of the sweetness and passion of an lier era, but with the harmonic materials of our century. The riccio is filled with whimsy which develops into a more penetrating insistent mood with a strong, almost bitter taste to it. The whole ce is dominated by the use and development of a cuckoo-like motive a descending third. The Canon is written as a strict canon at the erval of a diminished fifth; in the main section it is full of vigor fury as the left hand chases the right, only two beats behind it, le in the middle section it is the left hand that takes the lead the right hand follows at the more leisurely interval of four ts.

ta no.1 in B flat minor, op 74 Glazounow
legro moderato
dante
nale: Allegro scherzando

ounow is today represented in the concert hall almost exclusively is Violin Concerto, which, not withstanding its many fine qualities, not necessarily be his finest work. He was a prolific composer, who leted, for example, nearly 50 orchestral works, eight of them honies. The piano works include two sonatas and two concertos, as as numerous shorter works. The neglect of his music is not caused ny lack of competence, or even any lack of inspiration: he is a rb craftsman and his music is filled with warm and sincere emotions. reason might rather be the fact that he was somewhat behind his s, and was over-shadowed by the more revolutionary composers of his ration. To some the un-troubled romanticism of this music simply ot be accepted as a credible creation of this century; even his romantic contemporaries, like Rachmaninoff and Scriabin, have an ous quality, one might almost say a touch of morbidity, to much of

their music. The only full-blown romantic music of this type we are accustomed to hearing is some of the older film music, and while Glazounow's music is on an incomparably higher level than most film music, the fact that the two do have certain traits in common may make it more difficult to appreciate Glazounow objectively.

The Sonata No.1, written in 1901, is a warm, generous piece, filled with masterful, chromatic counterpoint typical of the composer. Its forms are conventional and easily followed. If some of the sweeping climaxes might remind us of Liszt, the character of the passage work itself is more reminiscent of Chopin. Pianistically it is difficult but highly effective and imaginative.

The first movement contrasts the dark and thickly passionate mood of its main subject with an exceptionally warm and lush second subject, whose breathtaking melody is expansively drawn out with admirable continuity. If one can detect a hint of Strauss here and there, or if the grand climax near the end of the movement is the closest a pianist can ever come to an overwhelming Wagner climax, there is still a strong enough personal and original atmosphere to prevent it from being termed derivative.

The slow movement will perhaps be too sweet and tread too close to Hollywood for some people; at least its middle section should be highly satisfying, with its grand sweep and its dramatic sequences. Note the touchingly unobstrusive way in which the opening material from the first movement briefly reappears at the start of the recapitulation.

The finale is a daring and scintillating chase, full of whirling pianistic colours.

Next Event:

WEDNESDAY, FEBRUARY 25, 1976 - UNIVERSITY OF TORONTO CONCERT CHOIR, UNIVERSITY SINGERS, MEMBERS OF THE UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA . PERFORMANCE OF HANDEL'S ISRAEL IN EGYPT AT 8:30 P.M. CONDUCTED BY CHARLES W. HEFFERNAN IN THE MACMILLAN THEATRE.